



Sculpting Sounds and Colors: Works 2008-2013

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Sculpting sounds and colors:

Works 2008-2013

A dissertation presented

by

Gabriele Carlo Vanoni

to

The Department of Music

in partial fulfillment of the requirements

for the degree of

Doctor of Philosophy

in the subject of

Music

Harvard University

Cambridge, Massachusetts

May, 2013

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Author: Gabriele Carlo Vanoni

Sculpting sounds and colors:

Works 2008-2013

Abstract:

This dissertation contains seven works from the last 5 years, from solo works to large ensemble, as well as works with electronics. Composing for me is the result of an imaginative attitude, an alert intuition and a suitable use of technique. It originates from reality, followed by singling out one or more musical ideas, and ends up, as Gustav Mahler puts it, in “building a new world with every available technical means.”

What drives my compositional interests, and represents the core of the works presented here, is the desire to shape and reify these musical worlds. I strive to find and detail the qualities of these worlds through an approach to composition that is based on “sculpting” gestures, figures and colors, contextualized in a form that is as controlled and thoughtful as possible. I also pursue a distinctive vision of the relationship between microtonal and tempered harmony, mixing the two in a harmonic domain that produces an extremely attractive and worth exploring musical ambiguity, enriched by a systematic approach to timbre.

This dissertation offers different examples on this exploration, where musical parameters from an ever-changing palette as well as extra-musical element such as visual arts and literature contribute in offering an image of the gradual unfolding of my “voice,” a search that is the core of my daily composing and represents a never-ending process.

N.B. One of the works, *Winds*, is a solo electronic multi-channel soundfile, and a paper version of the works does not exist and cannot be included.

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A special thanks to my family, for being constantly supportive of my work: my wife Miriam, whose encouragement has never been missing, and my son Giovanni, arrived during my studies. This dissertation is dedicated to the memory of my mother, who, together with my father, supported my passion for music since I was born.

Gabriele Vanoni

Space Oddities

for solo Flute

2008

ORGANICO / INSTRUMENTATION

Flauto solo / *solo Flute*

Se le condizioni di esecuzione dovessero richiederlo (per esempio, nel caso di sale da concerto di grandi dimensioni) il flauto può essere eventualmene amplificato / *Under certain performance condition Flute could be amplified.*

NOTE PER L'ESECUZIONE / NOTES ON PERFORMANCE



Tongue Ram



Piccato



Colpo di chiave misto a suono /
Key percussion and pitch



Whistletones



Bisbigliato



Bisbigliato



Smorzato



Smorzato

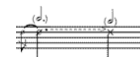
Trillo di armonici (prendere la stessa nota su fondamentali diverse) /
Harmonic trills (play the same note as different partials of different fundamental)

Eseguire le altezze indicate partendo dai soli colpi di chiave, inserendo quindi la nota il più piano possibile / *Change smoothly from key percussion only to normal emission, starting as soft as possible*



Passare gradualmente da emissione normale a soffio intonato, nel tempo indicato dai valori fra parentesi / *Change gradually from normal to aeolian sound, within the notated values*

Suonare ispirando nello strumento, “amplificando” l’effetto sonoro con un suono sibilante (“S”) / *Play inhaling, supporting the sound effect with some hissing sound (“S”)*



Suonare le note indicate in sequenza il più veloce possibile secondo le durate ed emissioni indicate / *Play notes in sequence as fast as possible, being respectful of the indication in terms of emission and length*

Suoni frullati (*Flutterzunge*), da eseguire talvolta con la lingua nell’imboccatura (dove indicato) / *Flutter tongue, eventually with tongue in the embouchure.*



Accelerare o rallentare la ripetizione gradualmente, rispettando le durate indicate in parentesi / *Play repetitions accelerando and rallentando, according to the overall value written in brackets*



Per le diteggiature dei multifonici vedi: / *Multiphonics fingering according to: Pierre-Yves Artaud - Flûtes au présent/ Present Day Flutes (Paris 1980)*



Durata / Duration: 7' ca.

*Opera vincitrice del IX Concorso Nazionale AGIMUS di Composizione.
Scritto per e dedicato a Mario Caroli.*

Space Oddities

Gabriele Vanoni

Flute

$\bullet = 66$

fp ppp pp

ppp p pp

ppp p ppp pp < > pp

pp pp p

p ppp p ffp mp pp

p pp

p fffp < f > p < fp > f ff p

pp pp mp ppp

Space Oddities

bisb. ,

< fff f ff f mf ff mp

f p f < > < > < > f mf < ff p < f > p <

< f f fp f mp p < mf > p

pp p pp mp pp mp pp

1 2 3 4 2 3 4 5 # bisb.

< fff mf < ff > pp sffz pp ff 3 mf

1 2 3 4 2 3 4 5 #

< f ppp f mp

< sffz mf ff pp ff 3 ff f ff

overblow

f sffz mf f mp

Space Oddities

[illegible]

Space Oddities

The musical score for "Space Oddities" is composed of several systems of music, primarily in treble clef. The notation includes a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *fff* (fortississimo) are used throughout to indicate volume changes. Articulation marks, including accents, staccato marks, and slurs, are present to guide the performer's phrasing. Some measures contain complex rhythmic patterns, such as triplets and sextuplets, and some are marked with "overblow" and "overblow" with a double bar line. The score also includes a tempo marking of $\bullet = 48$ and a section marked "attacca". The key signature is one sharp (F#).

System 1: *mp* (5 notes), *mf* (5 notes), *p*, *mf*, *mp*, *ff*, *mf*, *pp*, *mp*, *p*, *f*.

System 2: *p*, *mf*, *p*, *mp*, *pp*, *f*, *attacca*, *fff*.

System 3: *f*, *ff*, *f*, *ff*, *mp*, *f*, *f*.

System 4: *fff*.

System 5: $\bullet = 48$, *fff*.

System 6: *ppp*, *ff*.

System 7: *fff*, *fff*, *pp*.

(●●)

7

Gabriele Vanoni

Appunti per un'asparizione

for soprano and ensemble
based on poems by Giorgio Caproni

2010

INSTRUMENTATION

Soprano

*Flute (also Bass Flute)
Clarinet (also Bass Clarinet)*

*Violin
Viola
Violoncello*

Percussion (1 performer): Tam-tam, Crotales, Slapstick, 1 Cymbal, 1 Vibraphone, 3 Woodblocks, 1 Bass Drum

Piano

PIANO PREPARATION

The piano needs to be prepared. With some putty or similar adhesive, dampen the lowest C, C# and D in two points (non-harmonic sound) and the upper C# on the second harmonic partial



stop strings in 2 points



stop string half the length

Pedaling for the piano is up to the performer, although in some passages it is notated and should be respected as much as possible.

The score is in concert pitch, with the exception of octave(s) transposition (Bass flute, Crotales). Accidentals last only for the single note, with the exception of immediate repetitions. Accidentals also do not affect same pitches on different octaves.

Duration: 5' ca.

Written in Winter 2010 for the Suggestioni Festival
premiered by Talea Ensemble at Harvard University on March 27th, 2010
James Baker, conductor - Jo Ellen Miller, soprano

NOTES ON PERFORMANCE

Soprano

Noise only – speak the consonant as written without any pitch information

Emission of half breath only and half pitch

Sing while inhaling

Flute / Clarinet

Aeolian sound

Tongue Ram (flute)

Pizzicato (flute) / Slap (clarinet)

Change gradually sound from normal to aeolian and viceversa

Bisbigliato

Play the passage with close embouchure (flute)

Strings

Stop the string with the left hand on the fingerboard (noise only). White notes refer to half and whole notes

Piano

Damped keys (prepared)

Play inside the piano, with a soft mallet – play the side and not the board

Percussion (Tam-Tam)

Scratch the surface of the Tam-Tam from the center to the side with the back of a mallet

Giorgio Caproni, Quattro Appunti

1.
Son già dove?
Già quando?...
(Chiedo.
(Non è che mi stia allarmando.)

2.
Son già oltre la morte.
Oltre l'oltre.
Già oltre
(in queste mie estreme ore corte)
l'oltre dell'oltremorte...

3.
Io, già all'infinito distante.
Qui, in questo mio preciso istante.
Dove, morto ormai il bettoliere,
aspetto – "come se" Nulla fosse – il solito
(già dileguato) bicchiere...

4.
(Io già al di là d'ogni attesa...
Già scavalcata ogni resa...).

*"Quattro Appunti" tratto da Res Amissa in TUTTE LE POESIE di Giorgio Caproni, © Garzanti Editore spa, 1983, 1989,
1995; © 1999, Garzanti Libri spa, Milano.
Si ringraziano gli eredi di Giorgio Caproni e Garzanti Libri.*

12

9 $\frac{3}{8}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{1}{4}$ $\frac{5}{4}$ $\frac{3}{4}$

S. *gliss.* *pp* *ppp* *mf* *pp*
do - ve?

Fl. *p* *pp* *ppp* *f* *mp*

Bs. Cl. *p* *pp* *ppp* *f*

Vln. *pp* *ppp* *mf* *mp* *pizz.* *arco ord.*

Vla. *ppp* *pp* *ppp* *mf* *f*

Vlc. *ord.* *pp* *ppp* *f* *f*

Cymbal *pp* *ppp* *Crotales*

Perc. *pp* *ppp*

Pno. *mf* *f* *Ped.*

Ped. *mf* *f* *Ped.* *Ped.* *Ped.*

A $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S. *mf* *mp* *p*
Già quan - - - - - do?

Fl. *pp* *p* *mp*

Bs. Cl. *pp* *p* *mp*

Vln. *pp* *p* *pp* *p* *pp*

Vla. *pp* *p* *pp* *p* *pp*

Vlc. *pp* *p* *pp* *p* *pp*

Perc. *pp* *p* *mp* *p* *pp*

Vibes *pp* *p* *mp* *p* *pp*

Pno. *pp* *p* *mp* *pp*

leggerissimo, senza pedale

17

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

S 17 *mp* *mf* *sottovoce*
Chiedo non

Fl. 17 *mf* *f*

Bs. Cl. 17 *mf* *f*

Vln. 17 *mp* *mf* *f* *gliss.* *pizz.* *arco* *pp* *ff* *mp* *pp*

Vla. 17 *mp* *mf* *f* *pizz.* *arco* *pp* *ff* *mp* *pp*

Vlc. 17 *mp* *mf* *f* *pizz.* *arco* *pp* *ff* *mp* *pp*

Perc. 17 *mf* *f* *f* WoodBlk.

Vibes 17 *mf* *f*

Pno. 17 *mp* *mf* *f* *ff* *8vb* *Ped.* *8vb* *Ped.*

21

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

S 21 *è* *che* *mi* *stia*

Fl. 21 *mf* *pp* *ff* *pizz.* *arco* *p* *ff*

Bs. Cl. 21 *mf* *pp* *ff* *pizz.* *arco* *p* *ff*

Vln. 21 *mf* *pp* *ff* *pizz.* *arco* *p* *ff*

Vla. 21 *mf* *pp* *ff* *pizz.* *arco* *p* *ff*

Vlc. 21 *mf* *pp* *ff* *pizz.* *arco* *p* *ff*

Cymbal 21 *f* *lv.*

Perc. 21 *f*

Vibes 21 *mf*

Pno. 21 *f* *mp* *8vb* *Ped.* *No Ped.* *8vb* *Ped.*

25 *mf* 3

S al - lar - man - do

Fl. *p* *f* take Bass Flute

Bs. Cl. *p* *f* take Bass Clarinet

Vln. *p* *f* *mp* *mf*

Vla. *p* *mf* *f* metal sord.

Vlc. *p* *mf* *f* metal sord.

Cymbal Perc. Cymbal *pp* *mf* Slapstick *f*

Pno. *ff* *mf*

B

30 Irregolare ♩ = 72

8 3 5/4 3 4

S *p* *sf* *mf* *sf* ol - - tr - e

Fl. *f* *p*

Bs. Cl. *mf* *mf*

Vln. metal sord. *ff* *pp* *ff*

Vla. *ff* *pp* *ff*

Vlc. *ff* *pp* *ff*

Bass Dr. Perc. Bass Dr. *mf*

Pno. *f* *ff* *mf* *ff*

Ped. No Ped.

34

f *mf* *f* *mp* *f*

S. ol - tre ol - tre l'ol - - - tre in - que - - - s te ore

Fl. *f* *f*

Bs. Cl. *mf* *mp* *f*

Vln. *f* *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vlc. *mp* *mf* *ff* *f* *ff*

Bass Dr. *f* *mf* *f*

Perc. *f* *mf* *f*

Pno. *f* *mp* *mf* *f* *ff*

No Ped. Ped.

via sord. al pont.

fingers

1 2 3 4
1 2 3 4

38

mf *f* *mp*

S. cor - te Ol - - - tre dell'ol - - - tre [m]

Fl. *f* *f*

Bs. Cl. *f* *f*

Vln. *f* *p* *f* *pp* *f* *p* *f* *pp*

Vla. *f* *p* *f* *pp* *f* *p* *f* *pp*

Vlc. *f* *p* *f* *pp* *f* *p* *f* *pp*

Bass Dr. *f* *mf* *f*

Perc. *f* *mf* *f*

Pno. *pp* *mf* *f* *ff*

Ped. Ped. Ped. Ped.

pizz. arco metal sord. via sord.

fingers

48 D **Leggero** ♩ = 54

5/4 **3/4** **4/4** **3/4** **4/4**

S. do - - - - ve? lo

Fl. *mp* *p* *p*

Bs. Cl. *p*

Vln. *flaut.* *mp* *flaut.* *mp*

Vla. *ord. alla punta* *fp* *simile* *p*

Vlc. *p* *6* *3*

Bass Dr. *Bass Dr.*

Perc. *superball* *mp*

Pno. *p* *3* *p sempre* *3*

$$\begin{array}{c} \text{R} \\ \bigcirc \bullet \\ \bullet \\ \bullet \\ \hline \bullet \\ \bullet \\ \text{F} \end{array}$$

52

4/4 *2/4* *4/4* *6/4*

S. *mf*
già al di là (a) d'og - ni at -

Fl. *pp* *mp* *pp* *mf* *pp*

Bs. Cl. *pp* *mp* *pp* *mf* *pp*

Vln. *mf* *mf* *pp* *p*
sempre alla punta e molto al pont.

Vla. *mf* *mf* *pp* *p*
sempre alla punta e molto al pont.

Vlc. *mf* *mf* *pp* *p*

Bass Dr. Perc. Crotales Cymbal

Pno. *mf* *mf*

57

6/4 *5/4* *4/4*

S. *te - - - - - sa*

Fl. *take Bass Flute* *p*

Bs. Cl. *p*

Vln. *pp* *pp*

Vla. *pp* *pp*

Vlc. *gliss.*

Cymbal Perc. *p*

Pno. *8va*

59

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

S. 59 *p* già re - - - - - sa?

Fl. 59 *p* *ppp*

B♭ Cl. 59 *p* *pp*

Vln. 59 *ppp* sempre

Vla. 59 *ppp* sempre

Vcl. 59 *pp* *ppp* sempre

Perc. 59

Crotales 59 *pp* *ppp* sempre

Pno. 59 *p*

Ped. L.

$\frac{5}{4}$ $\frac{3}{4}$ $\frac{6}{4}$

S. 62 già già

Fl. 62 *p* *p*

B♭ Cl. 62 *p* *pp*

Vln. 62 *pp*

Vla. 62 *pp*

Vcl. 62 *pp*

Perc. 62

Crotales 62 *pp*

Pno. 62 *pp*

Ped. L.

* For Clarinet multiphonic use this fingering:



64

6/4 **4/4**

S. *già*

Fl.

B♭ Cl.

Vln. *pp*

Vla. *ppp*

Vlc. *ppp*

Perc.

Crotales *pp* *ppp*

Pno. *pp* *ppp*

Ped.

66

66

S.

Fl.

B♭ Cl.

Vln. *ppp*

Vla. *ppp*

Vlc. *ppp*

Perc.

Pno.

Ped.

Gabriele Vanoni

Blurry Landscapes

for ensemble

2010

INSTRUMENTATION

Flute (also Alto Flute)
Clarinet in B flat
Oboe
Bassoon

Horn in F
Trumpet in B flat
Trombone

Percussion (1 performer)
Piano

Violin I
Violin II
Viola
Violoncello
Double Bass

*Percussion (1 performer): Slapstick, 1 Triangle, 1 Cymbal, 1 Glockenspiel, 1 Vibraphone, 1 Woodblock (low),
1 Bass Drum, Tubular Bells*

It is recommended, for performance purposes, that Glockenspiel and Vibraphone would be reachable from the same position of the performer.

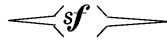
The score is in concert pitch, with the exception of octave(s) transposition (Bass flute, Glockenspiel, Double Bass, etc.). Accidentals last only for the single note, with the exception of immediate repetitions. Accidentals also do not affect same pitches on different octaves.

Duration: 9' ca.

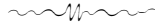
Written in 2010 for the Wellesley College Composers Conference
premiered by at Wellesley Conference on July, 2010
James Baker, conductor

NOTES ON PERFORMANCE

Fast crescendo/diminuendo: perform an extremely fast and sudden crescendo (and/or diminuendo), quasi sforzato.



Irregular glissandi: glide freely around the written note. The gliding should not exceed 2 semitones in total.



FLUTE / CLARINET



Aeolian sound

bisb. Bisbigliato

Harmonic trill (same note on different fundamentals) – Flute only

Play with close embouchure - Flute only

HORN / TRUMPET / TROMBONE

Air only (no pitch information, single line staves)



PERCUSSION



Bow



Hand



Soft Mallet



Superball

PIANO



Stopped notes

Pizzicato inside the piano

STRINGS

Overpressure

Muted strings

Jeté

Col legno battuto c.l.b.

Col legno tratto c.l.t.

Circular bowing

Irregular and extremely wide vibrato at the very high register of the instrument

The score is in concert pitch, with the exception of octave(s) transposition (Bass flute, Double Bass, etc.). Accidentals last only for the single note, with the exception of immediate repetitions. Accidentals also do not affect same pitches on different octaves.

Duration: 9' ca.

Blurry landscapes

Immobile ma improvviso ♩ = 68

24

9

Fl. *pp*

Ob. *pp* *gliss.*

B. Cl.

Bsn.

7/4 2/4 3/4 4/4 5/4 7/8 3/4

Hn. *sord.* *pp* *via sord.*

B. Tpt. *sord. cup* *pp* *via sord.*

Tbn. *sord. cup* *pp* *gliss.* *via sord.*

7/4 2/4 3/4 4/4 5/4 7/8 3/4

Perc.

Pno.

7/4 2/4 3/4 4/4 5/4 7/8 3/4

Vln. I *pp* *al pont.* *ppp*

Vln. II *pp* *gliss.* *al pont.* *ppp* *sord.* *ppp* *via sord.* *p*

Vla. *pp* *gliss.* *al pont.* *ppp* *sord.* *ppp* *via sord.*

Vc. ∞

Cb. *pizz.* *p* *p*

17

Fl. (on the beat) *pp* *mp* *pp*

Ob. *pp* *mp* *pp* *p senza dim. né cresc.*

B. Cl. *mp* *pp* *pp* *mp* *pp*

Bsn. *mp* *pp* *pp* *pp*

3 7 5 4 3 4
4 4 4 4 4 4

Hr. *mp* *pp*

B. Tpt. *mp* *pp*

Tbn. *mp* *pp*

3 7 5 4 3 4
4 4 4 4 4 4

Perc. *p* *pp*

Pno. *p senza dim. né cresc.*

3 7 5 4 3 4
4 4 4 4 4 4

Vln. I *pp* *pp senza dim. né cresc.* *pp* *mp* *pp*

Vln. II *pp* *pp senza dim. né cresc.* *pp* *mp* *pp*

Vla. *pp* *pp senza dim. né cresc.* *pp* *mp* *pp*

Vc. *pp* *pp senza dim. né cresc.* *pp* *mp* *pp* *mf* *pp*

Ch. *mf* *p*

Sempre delicato, con discrezione ♩ = 72

take Alto Flute

Fl. 23

Ob. *p senza cresc.*

Bs. Cl. *p*

Bsn. *pp* *mf* *pp*

Hr. 23 *mfpp*

Bs. Tpt. *mp* *p*

Tbn. *mfpp*

Perc. 23 *pp*

Pno. 23 *p*

Vin. I 23 *ord.* *al pont.* *ord.*

Vin. II 23 *mf* *p*

Vla. 23

Vc. 23 *mfpp* *mf* *pp* *pizz.* *p*

Cb. 23 *pizz.* *p* *p* *pizz.* *mf*

4 4 2 4 3 4 3 4 4 4

4 4 2 4 3 4 3 4 4 4

4 4 2 4 3 4 3 4 4 4

28

29

48

Fl. *mf* *pp* senza dim. né cresc. *pp* senza dim. né cresc.

Ob. *pp* *pp* senza dim. né cresc. *poco sf* *pp* *mf* *f*

B. Cl. *pp* *pp* senza dim. né cresc.

Bsn. *pp* senza dim. né cresc. *pp* senza dim. né cresc.

Hr. *mp* *pp* senza dim. né cresc. *pp* senza dim. né cresc.

B. Tpt. *poco sf* *pp* *pp* senza dim. né cresc.

Tbn. *p* *mf* *pp* senza dim. né cresc. *p*

Perc. *p* *TRGL.* *BASS DR.* *p* senza dim. né cresc.

Pno. *pp* senza dim. né cresc.

Vln. I *p* *mf* *pp* senza dim. né cresc.

Vln. II *mf* *pp* senza dim. né cresc.

Vla. *p* *poco sf* *pp* senza dim. né cresc. *trill.* *arco*

Vc. *mf* *pp* senza dim. né cresc.

Cb. *al ponticello* *pp* *poco sf* *pp*

7 8 3 4 4 3 4 4 3 4

53

Fl. *take C Flute*
mf
p senza cresc.

Ob.
mp
p senza cresc.

B♭ Cl.
p
p senza cresc.

Bsn.
ppp *ffp*
p senza cresc.

3/4 2/8 3/4 2/4 3/4 2/4 5/8

53

Hr.
ppp *ffp*
pp
p senza cresc.

B♭ Tpt.
ppp *ffp senza cresc.*

Tbn.
ppp *ffp* *pp*

3/4 2/8 3/4 2/4 3/4 2/4 5/8

53

Perc.
 VIBR.
 BASS DR.
mp *pp*

53

Pno.
mf

3/4 2/8 3/4 2/4 3/4 2/4 5/8

53

Vln. I
ppp *ffp*
p senza cresc. *mp*

Vln. II
pp senza dim. né cresc. *mf* *p*

Vla.
ppp *ff* *mf* *p senza cresc.* *pizz.* *arco* *p*

Vc.
mf *p senza cresc.*

Cb.
ff p *f* *p* *ppp* *p*

32

64

Fl. *mf* *mf*

Ob. *mf* *mf* *f*

Bs. Cl. *mf* *f*

Bsn. *mf* *ffz* *ffz* *f*

4 5 4
4 4 4

Hr. *f* *mp*

Bs. Tpt. *mf* *p* *f*

Tbn. *mp* *f*

4 5 4
4 4 4

Perc. *p* *p* *mf* *mp* *mp* *ffp*

Pno. *f* *ff*

4 5 4
4 4 4

Vln. I *p* *mf* *f*

Vln. II *mf* *f*

Vla. *f* *mf* *f*

Vc. *sfz* *sfz* *ord.* *mf* *f*

Cb. *pizz.* *arco* *clb.* *pizz.* *arco* *mp*

34

35

74 *vib.* *gliss.* *mf* *p* *vib.* *gliss.* *p* *pp* *sempre*

Fl.

Ob.

Bs. Cl.

Bsn.

7 5 3 5 4
8 4 4 4 4

74 *pp* *sempre*

Hr.

B. Tpt.

Tbn.

7 5 3 5 4
8 4 4 4 4

74 *mf* *mp* *mp*

Perc.

74 *mp*

Pno.

7 5 3 5 4
8 4 4 4 4

74 *poco sf* *pp* *pp* *poco sf* *ppp* *pp* *ppp* *al ponti* *senza cresc.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

a poco a poco accel.

Fl. *gliss.*

Ob. *gliss.*

B. Cl. *MV*

Bsn. *pp* *p*

Hr. *pp* *pp* *mp*

B. Tpt. *pp* *pp* *mp*

Tbn. *pp* *pp* *mp*

Perc. *mf* *p*

Pno. *mf* *mp* *f* *mp*

Vln. I *pp senza cresc.*

Vln. II *pp* *pp* *pp* *mf*

Vla. *pp* *pp* *pp* *mf*

Vc. *pp* *pp* *pp* *mf*

Ch. *ord.* *f* *p*

5 4 3
4 4 4

38

Intenso ♩ = 90

39

89

Fl. *mp*

Ob. *mp*

B. Cl. *mf*

Bsn. *ffp*

5 4

4 4

Hr. *fp*

B. Tpt. *ffp*

Tbn. *ffp*

5 4

4 4

Perc.

Pno. *ff* *f*

5 4

4 4

Vln. I *p* *mp* *ff* *p*

Vln. II *p* *mp* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

ord. *fp* *ffp*

Ch.

Più lento, come un violento mormorio ♩ = 72

92 *hob.*

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Bs. Cl. *mf* *f*

Bsn. *ff*

Hr. *ffp* *ffp* *ffp*

Bb Tpt. *ffp* *ffp* *ffp*

Tbn. *ffp* *ffp* *ffp*

Perc. *CYMB.* *p* *f* *lv.*

Pno. *mf* *f* *mf*

Più lento, come un violento mormorio ♩ = 72

92 *al pont.*

Vln. I *mf* *al pont.*

Vln. II *mf* *al pont.*

Vla. *mf* *al pont.*

Vc. *mf* *al pont.*

Cb. *c.l.b.* *f* *f*

42

101

Fl. *gliss.* *p* *pp*

Ob. *p* *pp*

B♭ Cl. *p* *pp* *mp*

Bsn. *p* *pp*

3 4 3 7 5 7 4
4 4 4 8 4 8 4

101

Hr. *mf*

B♭ Tpt. *harmon sord., stem in* *via sord.* *mp* *pp* *mf*

Tbn. *harmon sord., stem in* *via sord.* *mp* *pp* *mf*

3 4 3 7 5 7 4
4 4 4 8 4 8 4

101

Perc. *GLCKSPL* *VIBR* *WBLK* *mp*

101

Pno. *3* *4* *3* *7* *5* *7* *4*
4 *4* *4* *8* *4* *8* *4*

101

Vln. I *mp* *mf* *p* *p* *f*

Vln. II *mp* *f* *p* *gliss.* *p*

Vla. *mp* *f* *p*

Vc. *p* *f* *c.l.b.*

Ch. *p* *f* *c.l.b.*

109 *take Alto Flute*

Fl.

Ob.

B♭ Cl.

Bsn.

4 4 3 4 4 3 4 4 3 4

109

Hr.

B♭ Tpt.

Tbn.

4 4 3 4 4 3 4 4 3 4

109

Perc.

TRGL.

pp

109

Pno.

4 4 3 4 4 3 4 4 3 4

109

Vln. I

ord.

pp

al pont.

mp

ppp

mf

Vln. II

ord.

f

pp

c.l.h.

mf

al pont.

mp

ppp

mf

Vla.

ord.

f

pp

c.l.h.

mf

al pont.

mp

ppp

mf

Vc.

ord.

pp

c.l.h.

mf

al pont.

mp

ppp

mf

Cb.

c.l.h.

mf

al pont.

ppp

ord.

12/

Fl. *mf* *p* *take C Flute*

Ob.

Bs. Cl. *p* *mf* *p*

Bsn.

5 3 3 5 7 4
8 4 8 8 8 4

Hn. *mf*

Bs. Tpt. *mf*

Tbn. *mf*

5 3 3 5 7 4
8 4 8 8 8 4

Perc. *VIBR.*

Pno.

5 3 3 5 7 4
8 4 8 8 8 4

Vln. I *p* *f* NV sord. *pp*

Vln. II NV sord. *pp*

Vla. NV sord. *pp*

Vc. NV sord. *f*

Cb. *p* *f* *mf* *al pont.* NV sord. *pp*

Poco più tranquillo, legatissimo e delicato ♩ = 66

126

Fl.

Ob.

B♭ Cl.

Bsn.

4 3 4 3 2
4 4 4 4 4

126

Hr.

B♭ Tpt.

Tbn.

4 3 4 3 2
4 4 4 4 4

126

Perc.

GLCKSP

pp

126

Pno.

p

stop string with a hand

4 3 4 3 2
4 4 4 4 4

126

Poco più tranquillo, legatissimo e delicato ♩ = 66

Vln. I

via sord. ord.

pp

Vln. II

via sord. ord.

pp

Vla.

via sord. ord.

pp

Vc.

via sord. ord.

pp

Cb.

(e)

131

Fl.

Ob.

B♭ Cl.

Bsn.

Hr.

B♭ Tpt.

Tbn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp fino alla fine

ppp fino alla fine

gliss.

ppp

sord.

p

harmon. sord., stem in

p

harmon. sord., stem in

p

VIBR.

ppp

p

con molto Ped., ad libitum

ppp fino alla fine

ppp fino alla fine

gliss.

p

p

p

7 8 4 4 2 4

7 8 4 4 2 4

7 8 4 4 2 4

49

50

51

144

Fl. *gliss.*

Ob. *p*

B. Cl. *pp* *p*

Bsn. *pp* *p*

3 4

4 4

144

Hr. *pp*

B. Tpt. *pp*

Tbn. *pp*

3 4

4 4

144

Perc. *ppp*

144

Pno. *mp* *pp*

pp *mp*

3 4

4 4

144

Vln. I *MV* *ppp senza cresc.* *p* *ppp*

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* *ppp*

Ch. *p* *ppp*

147

Fl. *pp*

Ob. *pp*

Bs. Cl. *pp*

Bsn.

Hr.

B. Tpt.

Tbn.

147 SLAPSTK. *p*

Perc. GLCKSPL. *mp*

Pno.

147

Vln. I *p* *gliss.*

Vln. II *p* *gliss.*

Vla. *p* *gliss.* *ppp*

Vc. *p* *gliss.* *ppp*

Cb. *ppp* *p* *gliss.* *ppp* *(d)*

54

155

Fl.

Ob.

B♭ Cl.

Bsn.

3
4

155

Hr.

B♭ Tpt.

Tbn.

3
4

155

Perc.

155

Pno.

3
4

155

Vln. I

Vln. II

Vla.

Vc.

Ch.

mp *pp*

Gabriele Vanoni

Clairvoyant

for Vocal Octet

2011

INSTRUMENTATION

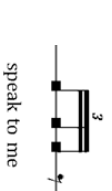
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II

Accidentals last for the single note, with the exception of immediate repetitions. Accidentals also do not affect same pitches on different octaves.

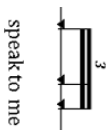
Duration: 8'

Pièce écrite dans le cadre du programme Voix Nouvelles de la Fondation Royaumont
Piece written in the frame of the Voix Nouvelle Program of the Royamount foundation
First performance: Sept 24th, 2011 - Les Cris de Paris, cond. Geoffroy Jourdain

NOTES ON PERFORMANCE (I)



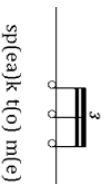
Spoken (no pitch)



Murmured



Whispered (bisbigliando)



Speak the consonant of the phrase, with no air emission



Sprechstimme



Speak (murmur, or whisper, according to the notehead) the whole phrase, naturally but approximately within the given rhythm



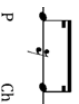
Slap tongue



Whistle



Flutterzunge-like sound



When on a single staff line, play the sound with no emission



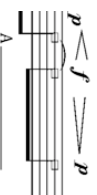
Sound and breath mixed



Glissando from the highest possible pitch



Breath only



Sing while closing the throat. The result should be a dirty and unstable attack, but still the note should be reached at a certain point (but not necessarily in a "clean" way)



Gradually shift from "non vibrato" (NV) to "molto vibrato" (MV)

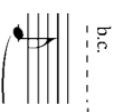
NOTES ON PERFORMANCE (II)



Inhale

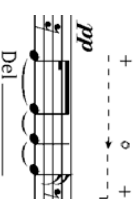


Exhale



Closed mouth ("humming" sound)

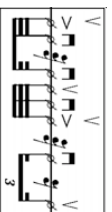
+
-----1 Sing while closing the mouth with both hands



Gradually open and close both hand in front of the mouth

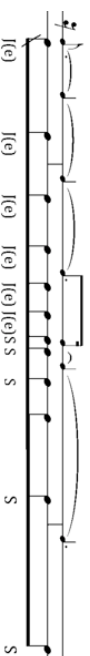
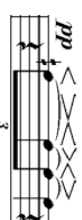
ord. ----- b.c. Gradually close mouth while singing

ord. Normal singing (erase any previous effect)



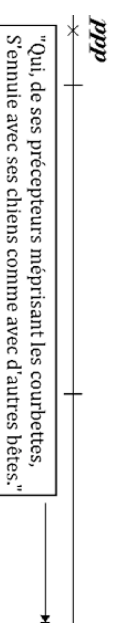
Rapidly alternate inhaling and exhaling, respecting any eventual accentuation and approximately following the rhythmical values. Repeat the passage for the length of the arrow. It is important to give priority to the natural quality of the breath in respect of the rhythmical accuracy (although the latter is in any case desirable)

Lightly change dynamic color of the held note, crescendo and diminuendo according to the forks and modulating the range of intensity in respect of the actual current dynamic: if the passage is piano, then the dynamic shift should be little, enhancing the "soft range" (e.g. more dal niente); if the passage is in forte, then the full range of dynamic from Piano to Forte should be used.



Free and irregular repetition, accelerando and diminuendo, of the written consonant sound. Please note the in-between change of consonant, if applicable, respecting the relationship of consonant, dynamics and rhythm (i.e. the change should happen with the written dynamic and following the exact rhythm structure).

Read the text in the box extremely soft, and freely. It should be a shadow of a text, a memory, barely perceivable. Give a minor accentuation to consonants. Read the text respecting the notated durations, it is not necessary to exhaust the text, on the other hand repetitions are possible, if necessary.



Clairvoyant

Gabriele Vanoni

Repentino $\text{♩} = 54$

Soprano 1

mf speak to me why do you never speak? why do you never speak? speak why do you never speak? speak why do you never speak? speak

Soprano 2

mf speak speak to me speak to me speak speak to me speak speak to me speak

Alto 1

mf why do you never speak? speak speak speak to me speak to me speak to me speak to me speak

Alto 2

mf speak to me speak speak speak to me speak speak speak to me speak speak speak to me speak

Tenor 1

mf speak to me speak speak speak to me speak speak speak to me speak speak speak to me speak

Tenor 2

mf speak to me speak speak speak to me speak speak speak to me speak speak speak to me speak

Bass 1

mf speak to me speak speak speak to me speak speak speak to me speak speak speak to me speak

Bass 2

mf speak to me speak speak speak to me speak speak speak to me speak speak speak to me speak

7 *mf* Sop. 1 speak *p* speak *mf* What? Think *mf* What thinking? Think

mf Sop. 2 speak to me *p* speak to me *mf* What thinking? Think *mf* Think

mp Alto 1 comme le *mp* d'un *mf* Think

mp Alto 2 comme *ghes-* roi *dd* d'un *mp* Think

mf T 1 speak to me *p* Think Think *mf* What are you thinking of? Think

mf T 2 speak *p* What thinking? Think *mp* d'un

mf Bs. 1 speak *mf* Think I never know what you are thinking

mf Bs. 2 why do you never speak? *mf* What thinking? Think *mf* What thinking?

12 *p* *mf*

Sop. 1 *mf* Think Th- Sp- What noise? What is the wind doing? What is that noise now? Speak Think What?

Sop. 2 *mf* Sp- What is that noise? What is the wind doing? What is that noise now? Speak Noise Think What

Alto 1 *p* *mp* *p* *mf* NV Pa plu vieux Nothing Speak

Alto 2 *p* *mp* *p* *mf* NV Pa ys plu vieux Noise Think Noise

T1 *mf* (.) What noise? What noise? What is the wind doing? Th- Think S-

T2 *mf* (.) What is that noise? What is the wind doing? S- Th- Noise No Noise Noise Speak

Bs. 1 *p* *mf* Think What is the wind doing? Think Noise Noise Speak

Bs. 2 *mf* Sp- What is that noise? What is that noise now? No - - - thing

22

Sop. 1 *pp* *p* *mf* *What thinking? Think* *What is that noise?*

Sop. 2 *p* *mf* *Speak Think Speak S- vieux* *pp*

Alto 1 *p* *ord.* *b.c. b.c.*

Alto 2 *p* *ord.* *b.c. ord.* *mf* *Speakto me Sp- vieux* *pp*

T1 *p* *b.c.* *gliss* *pp*

T2 *What is the wind doing? What is that noise?* *p* *mf* *Th- S- Sp- Th- Sp-*

Bs. 1 *you see nothing? You know nothing?* *pp* *p* *pp* *-ing -ing*

Bs. 2 *Why do you never speak? Speak* *pp* *p* *mf* *Breed - - -ing*

Poco più Lento $\text{♩} = 48$

28

mp *mf*

Sop. 1 *pp* *mf* *mp*

ord. *b.c.*

Vieux *3* Noise Speak S- S- S- S-

Sop. 2 *ord.* *b.c.* *mf* *mp*

gliss. *ord.* Think Think Th- -k -k -k

Alto 1 *mp* *mf* *mp*

Think Vieux *3* Speak Sp- - Th- 3 -k Sp- -k -k Sp-

Alto 2 *ord.* *b.c.* *mf* *mp*

ord. Nothing Speak What thinking? Think Sp- Th-

T1 *mp* *mf* *mp*

S- -ing S- Noise Sp- -k -k -k Think -k

T2 *p* *mf* *mp*

p -ing *ord.* *b.c.* Feed

Bs. 1 *p* *mf* *mp*

p -ing *ord.* *b.c.* -ing

Bs. 2 *p* *mf* *mp*

Breed Breed *ord.* *b.c.* Th- 3 -k Think Sp- S- - -k -k

[illegible]

58

68

[illegible]

[illegible]

[illegible]

[illegible]

84

Sop. 1

Sop. 2

Alto 1

Alto 2

T1

T2

Bs. 1

Bs. 2

f *mf* *ff* *p* *Ch* *Ar* *den* *te*

88

Sop. 1
f Ch *sfz* *mf* *mf* Ch *mf* Ch *f* Ch *mf* Ch

Sop. 2
f *sfz* *mf* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

Alto 1
f K R P P Ch P R *sfz* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

Alto 2
sfz Ch *mf* K *sfz* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

T1
sfz Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

T2
sfz Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

Bs. 1
sfz Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

Bs. 2
sfz Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch *f* Ch *mf* Ch

The musical score is for "The Song of the Volga Boatmen" (Chanson des bateliers de la Volga). It features eight vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) and piano accompaniment. The lyrics are in French: "Bread is the staff of life, / Bread is the staff of life, / Bread is the staff of life, / Bread is the staff of life." The score includes various musical notations such as dynamics (ffpp, mp, f, sfz, b.c.), articulations (gliss, trills), and performance instructions (Breed, ing, suis, comme). The piano part includes complex rhythmic patterns and chords, with some parts marked with "MV" and "NV" (Musical Variations and Non-Variations).

The musical score is for a vocal and piano ensemble. It features eight vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The piano part is written in 3/4 time. The lyrics are: "ord. p the king of the hill". The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, mp). The vocal lines are written in treble and bass clefs, while the piano part is in bass clef. The score is a page from a larger work, as indicated by the page number 108 in the top right corner.

Sop. 1 *114* *p* — key each con - firms his pri - - - son — *gliss.* *pp*
 Sop. 2 *p* — key each — conf - firms — *du* *gliss.*
 Alto 1 *p* — key each — pri - - - son *dd* *dd* *gliss.*
 Alto 2 — *p* each — pri - 3 - - son *dd* *dd* *gliss.*
 T1 *p* — each — *dd* *dd* *gliss.*
 T2 *p* — each — *dd* *dd* *gliss.*
 Bs. 1 — — — — —
 Bs. 2 — — — — —

The musical score is for 'The Great Gatsby' by F. J. Schreiner. It is a vocal and piano work in 4/4 time, with a key signature of one flat (B-flat). The score is divided into vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2) and piano accompaniment (Bs. 1, Bs. 2). The piano part features a prominent triplet of eighth notes in the right hand, often marked with 'ddd' (triple eighth notes) and 'corissimi!' (very fast). The vocal parts have lyrics in English, with some parts marked with 'pp' (pianissimo) and 'corissimi!'. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Gabriele Vanoni

Nite-Night

for ensemble

2012

*A Miriam e a Giovanni,
per tutto*

INSTRUMENTATION

Flute (also Bass Flute)
Clarinet in B flat (also Bass Clarinet)
Oboe
Bassoon

Horn in F
Trumpet in B flat
Trombone

Percussion (1 performer)
Piano

Violin I
Violin II
Viola
Violoncello

Percussion list: 1 Slapstick, 1 Ride Cymbal, 1 Glockenspiel, 1 Vibraphone, 1 Metal sheet, 1 Vibraslap, 1 Rainstick,
1 Bass Drum, 1 Shaker, 1 Kalimba

In addition, the following list of percussion instruments, toys and other material will be used by performers`:

6 pieces of plastic (wrapping) paper
bassoon, horn, percussion, trumpet, piano, violin I
6 pieces of plain paper
flute, clarinet, bassoon, trumpet, trombone, piano
3 pieces of tissue paper
clarinet, violin I, violin II
1 piece of foil paper
oboe
3 short pieces of a small and light chain
flute, oboe, piano
1 small plastic cup
piano
2 snare drums and paperclips
bassoon, flute+oboe (share)
1 ride cymbal (mounted upside down) and paperclips
clarinet
2 Nutshell shakers
horn+bassoon (share), trombone+trumpet (share)
*10 music boxes + 10 disassembled woodblocks**
flute, oboe, clarinet, bassoon, horn, trombone, percussion, piano, violin II, viola
2 Toy guiro
horn+trumpet (share), horn
1 Toy ratchet
percussion
Egg shakers
Horn, ptrombone, egg, viola

The score is in concert pitch, with the exception of octave(s) transposition (Bass flute, Glockenspiel, etc.). Accidentals last only for the single note, with the exception of immediate repetitions. Accidentals also do not affect same pitches on different octaves.

Duration: 13' ca.

Written in 2012 for the International Ensemble Modern Academy and the Royaumont Foundation

* See Performance Instructions on the next page for further details.

PERFORMANCE INSTRUCTIONS (I)

Piano Preparation

The piano will need three different kinds of preparation divided in five groups.

1. The first two groups of prepared strings (see below for actual pitches) will be stopped with some non-adhesive putty or plastiline (e.g. Patafix, Blu-tack, or similar) in order to stop the resonance entirely (group 1, higher end of the keyboard) or partially (group 2, lower end of the keyboard).

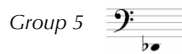


2. Preparation for group 3 and 4 should be instead achieved by inserting some eraser caps for pencils (like the one in the picture) between the strings inside the piano.



Because the two groups will be removed during performance at different times (as notated in score), it is suggested to use different colors for the two groups. If the strings for a single note are three, the eraser should be stopping the two left strings and NOT the right one.

3. The last preparation is achieved by taping a ping-pong ball to the beginning of the string of the low D flat, and laying the ball on top of the string. The preparation should aim to the effect of the ball rattling every time it is being played.



Music Boxes

10 performers (flute, oboe, clarinet, bassoon, horn, trombone, percussion, piano, violin II, viola) will have to play towards the end of the piece a series of music boxes. It is very important that the music boxes feature a handle to control speed and an open and visible reel (like the one in picture), since some of the playing technique will involve direct action on the spinning reel (as the one in picture). The music boxes need to be amplified by layering them on a resonant piece of wood or glass. For this purpose, a possibility is to use a set of disassembled woodblocks.

NOTES ON PERFORMANCE (II)

FOR ALL INSTRUMENTS

Paper and other objects

Each performer is given a set of pieces of paper or object (see the list on the instrumentation page) and will have to scratch it according to the dynamics (as possible) and the rhythm written in score.

Plastic

Music Boxes

There are two playing techniques involved that cross each other: firstly, the music box can be played either by using the traditional handle or by rotating the reel directly; then, with the thumb of other hand the resounding plates of the music box can either be stopped or not.



handle+not stopped
("normal" playing)



reel+not stopped



handle+stopped



reel+stopped

Rhythm notation refers to the physical action of the performer, and not to the actual production of sound (the two do not coincide necessarily).

WOODWINDS

Aeolian/Air sound



Bisbigliato

bisb.

Slap/flap/pizzicato (flute)



Blow into the instrument without reed/mouthpiece, either holding a tone still (left) or fingering freely (right)



Paperclips on snare drum
(WITH snares)



Drop paperclips freely and moderately, as indicated in score (on snare drum/cymbal)

Key fingering: try to respect the intensity of the attacks, but with great amount of freedom and variation



When indicated by letters in brackets on top ([s], [t], etc.) speak the consonant or shape the vowel indicated while playing

- Flute

∨ embouchure more towards closed

∟ embouchure towards open

□ close embouchure with tongue



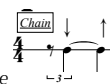
tongue ram



flutter tongue





whistle tones





Drop and pull up the chain on the music stand, or other metallic/hard surface

BRASSES

Air only (no pitch information) 


 Hit the embouchure with the palm of the hand


 **Toy Guiro** When playing Toy Guiro/Egg Shaker, rotate on the guiro regularly, trying to give accent as needed and to produce a continuous sound.


 "kiss" sound





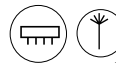
When indicated by letters in brackets on top ([s], [t], etc.) speak the consonant or shape the vowel indicated while playing.


PERCUSSION

 Rotate the tool on the surface of the percussion, without any regular pattern



 Scratch the surface of the percussion outwards


 Jetè-like movement - drop the tool on the percussion letting it rebound

Bow  Hand  Soft Mallet  Superball  Brushes 


Wood stick  Drop three ping-pong balls 


PIANO

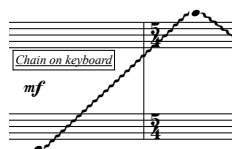
  Prepared notes and cluster of prepared notes (see previous pages for piano preparation)

 Knock inside the piano with a mallet


 Pizzicato inside the piano


 Stopped notes with hands


 Scratch a brush on the lower end of the piano


 **Chain on keyboard** *mf* Move the chain along the keyboard, so that it rattles


STRINGS

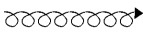
Overpressure 

Play on the bridge 

Muted strings 

Jeté (on muted string) 

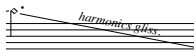
c.l.b.  Play all the passage col legno battuto (in addition to whatever other technique involved)

Circular bowing 

NV Non vibrato



Fingercups: move the left hand fingering notes only (not bow activity)



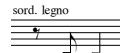
Glissandos of harmonics (free)



As high as possible

(knock)


p Knock (Softly) on the instrument



play ON the mute



Play the passage rotating but not moving the The idea is to produce a scratch tone on a stopped string.

vert. Jeté  Play the passage with "vertical jeté", where the bow hits the string perfectly perpendicular (so that no wood sound is produced)

Toy Guiro



When playing Toy Guiro/Egg Shaker, rotate on the guiro regularly, trying to give accent as needed and to produce a continuous sound.

Score

Gabriele Vanoni

The musical score is written for a woodwind ensemble, strings, and percussion. The woodwind section includes Flutes (BASS FLUTE), Oboe (Without reed), Bass Clarinet (Without mouthpiece), Bassoon (Plastic), Horn in F (Plastic), and Euphonium in B♭ (Plastic). The string section includes Violin 1, Violin 2, Viola, and Cello. The percussion section includes Snare Drum (METAL SHEET), Bass Drum, and Piano. The score is in 2/4 time and features a variety of musical notations, including dynamics (ppp, p, pp, mf, f, p, f), articulation (accents, slurs), and performance instructions (Without reed, Without mouthpiece, Plastic, Metal Sheet). The score is divided into measures, with a 7-measure rest indicated in the woodwind section.

FL. ¹² [s] [t] [s] [f] [s] [t] [s] [f] *mf* *p* *pp* *mp*

Ob. [u] [t] [t] [t] [t] *mf*

B♭ Cl. *mf*

Bsn. *Plastic* *mf* *Without reed* [t] [ka] [t]

Hn. *ppp* *mf*

B♭ Tpt. [s] [t] [s] [f] *pp*

Tbn. [s] [f] [s] [f] *pp*

Perc. 1 *Plastic* *p* *ppp*

Perc. 2 *METAL SHEET* *int.* *mp*

Pno. ¹² *f* *p* *mp* *Plastic*

Ped.

Vln. 1 ¹² *p* *fff* *p* *sf*

Vln. 2 *p* *fff* *p* *sf*

Vla. *p* *fff*

Vlc. *pizz.* *mp* *pizz.* *p*

23

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

With reed

gliss.

trill

pp

mf

p

f

mp

Plastic

Ped. l.c.

c.l.b.

* Suggested fingering:



Fl. *p* *fp* *pp* *fp* *pp* *fp* *pp* *fp* *pp* *f* *pp* *p*

Ob. *Without reed*

B♭ Cl. *mf* *p* *mf* *p* *Take B♭ Clarinet*

Bsn. *mf* *p* *mf* *p* *With reed* *p* *mp*

Hn. *[ti]* *[ka]* *mf* *p* *[a]* *[f]*

B♭ Tpt. *[ka]* *mf* *p* *f* *p*

Tbn. *[s]* *p* *f* *p* *f* *p* *[ka]* *[a]* *[f]*

Perc. 1 *METAL SHEET* *irr*

Perc. 2 *pp*

Pno. *mp* *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf* *p* *al pont.*

Vlc. *c.l.b.* *p* *gloss.* *gms.*

* Suggested fingering:

18 16
8

41

41

Fl. *w.t.*

Ob. *Paperclips on snare drum (WITH snares)* *With reed*

B♭ Cl. *ppp* *vib. irr.*

Bsn. *ppp* *mf*

Hr. *sord.* *ppp* *p* *mp*

B♭ Tpt. *sord. straight* *ppp* *p* *mp*

Tbn. *sord. straight* *ppp* *p* *mp* *vib. irr.*

Perc. 1 *p*

Perc. 2 *VIBRAPHONE*

Pno. *Plastic* *mp*

Vln. 1 *3 vert. Jeté* *sord. legno* *via sord.*

Vln. 2 *3 vert. Jeté* *sord. legno* *via sord.*

Vla. *gliss.* *vib. irr.* *sord. legno* *via sord.*

Vlc. *gliss.* *vib. irr.* *sord. legno* *via sord.* *fpp*

(♪ = ♪)

44

via sord.

Timido ♩ = 108

59

59

Fl. *Plain*
ff *p* *f* *p* *ffpp* *f*

Ob. *Fall*
ffp *f* *p* *ffp* *ffp*

B♭ Cl. *hiss* 2 2

Bsn. *p* *mp*

Hn. *mp*

B♭ Tpt. *sord. cup* *mp*

Tbn. *sord. cup* *mp*

Perc. 1 *BASS DRUM* *superball* *mf* *VIBRASLAP* *p*

Perc. 2

Pno. *mp* *mp*

Vln. 1 *vib. irreg., alla punta* *p* *stanco* *mf* *mf* *mf* *mf* *f* *ord.* *p* *alla punta* *mp*

Vln. 2 *vib. irreg., alla punta* *p* *stanco* *mf* *mf* *mf* *mf* *f* *ord.* *p* *alla punta* *mp*

Vla. *vib. irreg., alla punta* *p* *stanco* *mf* *mf* *mf* *mf* *f* *ord.* *p* *alla punta* *mp*

Vlc. *vib. irreg., alla punta* *p* *stanco* *mf* *mf* *mf* *mf* *f* *ord.* *p* *alla punta* *mp*

98

99

81 *rall.* ----- Più lento ♩ = 48

81

Fl. *ppp* *sempre, sempre legato* *bisb.*

Ob. *ppp*

B♭ Cl. *ppp* *sempre, sempre legato* *bisb.*

Bsn. *bisb.*

Hr. *pp* *sord.* *ppp* *sempre*

B♭ Tpt. *sord. cup* *vib. tr.*

Tbn. *ppp* *sempre, sempre legato* *ppp* *sempre*

Perc. 1

Perc. 2 *motor on, fast* *ppp* *sempre*

Pno. *mf* *Plastic* *ppp*

Vln. 1 *ord.*

Vln. 2 *ord.* *ppp*

Vla. *ord.* *pp* *ppp* *sempre, sempre legato*

Vlc. *ord.* *pp* *ppp* *sempre, sempre legato*

* Suggested fingering:

3/4 5/8 3/4 5/8

Fl. *Take C Flute* [C FLUTE] *mf*

Ob. *bisb.* *mf* *p*

B♭ Cl. *mp* *mf*

Bsn. *gliss.* *mf* *p*

Hn. *gliss.* *mf* *p* *mf*

B♭ Tpt. *mf* *mf*

Tbn. *mp* *p*

Perc. 1 *f* *p* [BASS DRUM]

Perc. 2

Pno. *mp* *mf*

Vln. 1 *p* *mf* *mf*

Vln. 2 *p* *mf*

Vla. *mf* *gliss.* *harmonics gliss.* *gliss.* *mf*

Vlc. *gliss.* *mf* *harmonics gliss.* *gliss.* *mf*

105

Agitato ♩ = 66

3/8 4/4 3/8 4/4

Fl. *f* *mf* *mp* *Take Bass Clarinet*

Ob. *mf* *mp*

B♭ Cl. *f* *mp*

Bsn. *f* *mp*

Hr. *f* *p*

B♭ Tpt. *f* *mp*

Tbn. *f* *mp*

Perc. 1 *METAL SHEET*

Perc. 2

Pno. *f* *senza Ped.*

Vln. 1 *ff* *f* *mf* *c.l.b.*

Vln. 2 *ff* *f* *mf* *c.l.b.*

Vla. *f* *mf*

Vlc. *pizz. q* *arco* *f*

114

114

2/4 3/4 4/4

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *f* *Take B♭ Clarinet*

Bsn. *f* *mp* *f* *gliss.*

Hn.

B♭ Tpt. *f*

Tbn. *f*

Perc. 1

Perc. 2 *f* *GLOCKENSPIEL*

Pno. *f* *Remove preparation - group 4 (caps - color 2)* *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f* *gliss.* *mp*

117

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

7

4

ff

f

119

4

Fl. *overblow* *f* *f* *mf*

Ob. *f*

B♭ Cl. *f*

Bsn. *f* *mf*

Hn. *Nutshell shaker* *f*

B♭ Tpt. *mf*

Tbn. *Nutshell shaker* *f*

Perc. 1 *SLAPSTICK* *f* *mf*

Perc. 2

Pno. *15^{ma}* *f*

Ped.

Vln. 1 *f* *mf* *p* *mf* *mp*

Vln. 2 *f* *mf* *mp* *p* *mf* *mp*

Vla. *f*

Vlc. *mp* *f* *mp*

Teso, non lento ♩ = 58

123

Fl. *mp* *mf* *p* *p* *mf* *p* *mf*

Ob. *mp* *mf* *p* *p* *mf* *p* *f*

B♭ Cl. *mp* *mf* *p* *mf* *p* *mf* *mf*

Bsn. *Nutshell shaker*

Hn. *Nutshell shaker* *p* *mf* *p* *p* *mf*

B♭ Tpt. *mp*

Tbn. *Nutshell shaker*

Perc. 1

Perc. 2 *VIBRAPHONE* *p* *mp* *mp*

Pno. *(15^{ma})* *p*

Ped.

Vln. 1 *p* *mf* *p*

Vln. 2 *p* *mf* *p* *c.l.b.* *3*

Vla. *gliss.* *c.l.b.* *3*

Vlc. *mp* *f* *p* *p* *f* *p* *f* *pizz.* *arco*

128

Fl. *gliss.* $\frac{3}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *p* *mp* *p* [s] 3 *r* 3 *3* [s] [i]

Ob. *mp* *mp* *p* *Without reed*

B♭ Cl. *Without mouthpiece* *mp* *p* (♯) (♯) (♯)

Bsn. *mf* *Without reed* *mp*

Hn. *mp* *Toy Guiro*

B♭ Tpt. *pp* *Nutshell shaker* *mp*

Tbn. *mf* *Toy Guiro* *mp*

Perc. 1 *Toy Ratchet*

Perc. 2

Pno. *pp* *Plastic cup* (♯)

Ped.

Vln. 1 *p*

Vln. 2 *mp* *p*

Vla. *p*

Vlc. *fp*

134

4/4 3/4 2/4 4/4 5/4 3/8

Fl. *gliss.* *f* *mp* *pp* *gliss.* *f*

Ob. *f* *mp* *f* *mp* *With reed*

B♭ Cl. *f* *mp* *f* *mp* *With mouthpiece*

Bsn. *With reed* *f* *mp* *Nutshell shaker* *p*

Hn. *p* *pp*

B♭ Tpt. *p* *pp*

Tbn. *Toy Guiro* *p* *Toy Guiro*

Perc. 1 *RAINSTICK* *p* *pp*

Perc. 2

Pno. *Remove preparation - group 2 and 5 (lower end)*

Vln. 1 *c.l.b.* *f* *ff* *vert. Jeté* *pp*

Vln. 2 *c.l.b.* *f* *ff* *vert. Jeté*

Vla. *c.l.b.* *f* *ff* *vert. Jeté*

Vlc. *mp* *mf* *mp* *mf*

140

Fl. *p* w.t. *Chain* *Chain* *Chain* *Chain* *Chain* *Chain*

Ob. *Chain* *Chain*

B♭ Cl. *Plain*

Bsn. *Nutshell shaker* *Nutshell shaker*

Hn.

B♭ Tpt.

Tbn. *Toy Guiro*

Perc. 1 *Toy Ratchet* *SHAKER*

Perc. 2

Pno. *Plastic cup* *mp* *pp* *Ped.* *lc.*

Vln. 1 *fp* *fp* *pp*

Vln. 2 *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vlc. *p* *f* *mf* *mp* *p* *ppp*

113

152

Fl. *Chain*
 Ob. *Chain*
 B♭ Cl. *Tissue*
 Bsn. *Nutshell shaker*
 Hn. *sord.* *pp* *via sord.*
 B♭ Tpt.
 Tbn. *Toy Guiro*
 Perc. 1
 Perc. 2
 Pno. *pizz.* *mp*
 Vln. 1 *al pont.* *alla punta* *pp*
 Vln. 2 *vert. Jeté* *3* *al pont.* *pp*
 Vla. *al pont.* *mp* *ord.*
 Vlc. *al pont.* *pp*

rall.-----

159

Fl. *Chain on snare drum*

Ob. *bisb*

Bs. Cl. *Take Bass Clarinet* *p*

Bsn.

Hn. *pp* [i] [i]

Bs. Tpt. *mp* *p*

Tbn. *Toy Guiro*

Perc. 1

Perc. 2

Pno.

Vln. 1 *vert. Jeté* *mp* *practice mute* *pp*

Vln. 2 *ord.* *mf* *vert. Jeté* *NV al pont.* *pp* *alla punta*

Vla. *mp*

Vlc. *ord.* *mf*

* Suggested fingering:



116

44 24 44 100 34 100 7

117

118

188

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$
 Ob. *Fall*
 B♭ Cl. *Tissue*
 Bsn. *gliss.* *pp*
 Hn. *pp*
 B♭ Tpt. *sord. bucket* *pp*
 Tbn. *sord. bucket* *pp*
 Perc. 1 *BASS DRUM* *p* *mp* *Music Box*
 Perc. 2
 Pno.
 Vln. 1 *mf* *mf* *mf* *p* *mf* *p*
 Vln. 2 *Music Box*
 Vla. *mf* *mf* *mf* *p* *mf* *p*
 Vlc. *mf* *mf* *mf* *p* *mf* *p*

Nuovamente teso e sospeso, ♩ = 58

120

121

p

123

$\frac{3}{4}$
 $\frac{5}{4}$

219

Fl. *pp* *gliss.* *pp*

Ob.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2 *p*

Pno. *mf* *mf*

Vln. 1 *mf* *p* *mf* *p* *mf*

Vln. 2

Vla.

Vlc. *mf* *p* *mf* *fp* *pp* *gliss.*

Gabriele Vanoni

Don

for mezzo-soprano and live electronics

2013

PROGRAM NOTES:

In my recent vocal music I aim to implement formally the ambiguity of language, or at least the polyvalent quality of its fascination (sound, meaning, rhythm, pitch of the prosody, etc.), so that multiple "impressions" of the text would be taken into account in different parts of the work (the "inspiration" that the text provide, but as well as the prosody, the harsh rhythm of the verses, the power of certain phonemes the structure of the poem in general, etc.). In this piece the poem by Baudelaire is used as a starting source for different gestures and sound worlds, inspired by its meaning ("giving" poetry to society), its sounds (the prosody and the consonants), or again its strong and evocative images (such as in the "suspended" coda). Don was the final project during my stay at Ircam for Cursus 1, and was premiered by Claire Peron (mezzo) and myself (electronics) at the Espace de projection at Ircam, Paris (France) on April 12, 2013.

Gabriele Vanoni
May 2013

NOTES ON PERFORMANCE

SCORE (mezzo-soprano)



①

Whispered

single breath
(inhaling and exhaling,
no text notated)

set of irregular breaths
(inhaling and exhaling)

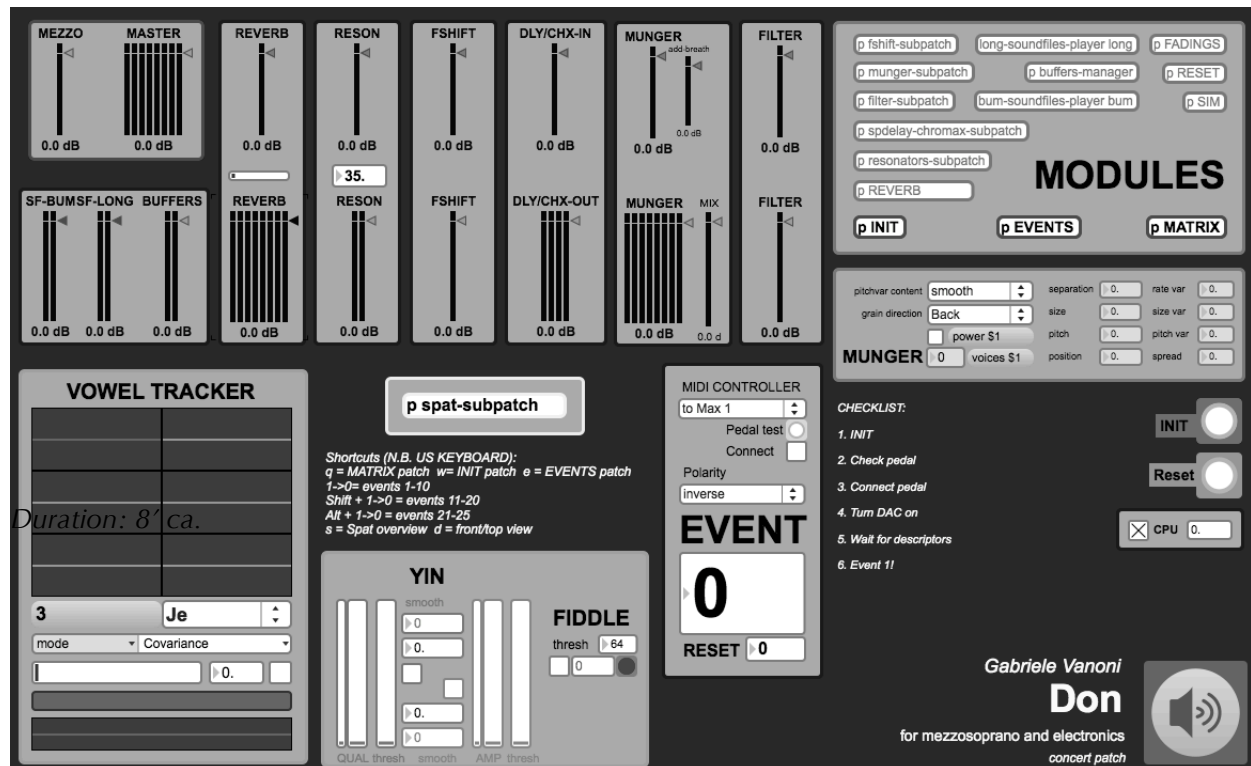
half-voice
half-breath

events cues
(see tech data)

Accidentals last for the single note, with the exception of immediate repetitions

ELECTRONICS (TECHNICAL DATA)

The electronic part of the piece is controlled through a Max patch, available by request from the composer at info@gabrielevanoni.com. The spazialitation runs on 8 channels, and is automated with SPAT inside the patch. The singer should have a remote or a switch to send midi messages and trigger events. The interface looks as follows:



Duration: 7' ca.

DON

Timido, ma repentino ♩ = 68

for mezzosoprano and electronics

Gabriele Vanoni
text by C. Baudelaire

Mezzo

Je te Je te donne

①

Mezzo

Je te donne [n]

②

Mezzo

Je te donne ces ces vers

③

Mezzo

Je ces te vers Je ces

④

Mezzo

Je ces donne te

⑤

Mezzo

Je donne [a] donne [a] a - fin [a] [n] a - fin

⑥ ⑦

Mezzo

a - fin [a] [n] fin [a] [n] a - fin

⑧

Mezzo

2
34

p *mf* *p* *mp* *mf*

que

[ə] [ɛ] [ə] [ɛ] [ə] [ə]

8

Mezzo

37

mp *p* *pp* *mp* *ppp* *pp* *mp* *pp*

donne

[ə] [e] [ə] [n] [ə] [n] [ə] [n]

9

Mezzo

41

pp *pp*

[m] [m] [m] [m] [m] [ə] [n] [m]

Mezzo

45

[m] [m] [m]

10

Mezzo

Più veloce ♩ = 85

50

p *pp* *ppp* *p*

11 si mon nom

12 si mon nom

13 si mon nom

nom

Mezzo

56

mf *mp* *p* *mf*

nom a-borde r s e - poque lon-taines f v

14

15

Mezzo

62

p *mp* *pp* *mp*

un soir c(e) Vais - seau - f g q t p

16

Mezzo 67 *p* *mf* *p* *pp* *mp*

fable c(e) fa - tigue ct s t p f st chaînon

(17)

Mezzo 73 *p* *mf* *p* *mp* *mf* *mp*

r s e - poque loin - taines f v s c(e) Vais - seau f g q

Mezzo 79 *mf*

r s p - q t f v s c(e) v - f g q

(18) (19)

Mezzo 84 *f* *p*

t p f c(e) f ct s t p f st ch

(20)

Mezzo 90

t p f ct t p ch

Quasi sognante (Tempo I) ♩ = 68

Mezzo 96 *mp* *p*

Reste _____ comme _____ per - - - due _____

(21) (22)

Mezzo 104 *pp* *mp* *p* *mp*

à _____ mes rimes [m] _____ [m] - - - - -

(23)

Mezzo

112

pp

pp

- hau - taines hau - taines [m] [m]

(24)

Mezzo

120

ppp

[m] [m]

(25)